

# Mobilier Art Da C Co

Carpets and Rugs of Europe and America

Les codes annotés...

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Le Code Civil annoté des lois romaines, des lois, décrets ordonnances, avis du Conseil d'État, des circulaires ministérielles publiées depuis sa promulgation jusqu'à nos jours, et des opinions des auteurs qui ont écrit sur le code, par MM. Lahaye, Waldeck-Rousseau, Giraudias, De Morineau, et Faye. Deuxième édition entièrement conforme à la première

Les codes annotés de Sirey: Code Civil

Rock Art Studies - News of the World

Les codes annotés

Recueil général des lois et des arrêts

British Museum Catalogue of printed Books

Dictionary Catalog of the Art and Architecture Division

Decorative Arts

Art and the Empire City

Les Livres de L'année

Jurisprudence du XIXe siècle, ou Table générale : alphabétique et chronologique du Recueil général des lois et des arrêts

Library Catalog of the Metropolitan Museum of Art, New York

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## YOUNG CAROLYN

*Carpets and Rugs of Europe and America* Getty Publications

"In 1927, the critic Rene Chavance identified carpet production as the most successful of the decorative arts in achieving 'the more visionary aims of the times'. Susan Day's book, a work of original scholarship accompanied throughout by illustrations both of the carpets themselves and of contemporary interiors, demonstrates that these Art Deco carpets have lost none of their decorative power. A significant number of the carpets are shown precisely as they were meant to be seen, within the rooms for which they were made." "The fruits of the remarkable Art Deco efflorescence throughout Europe form the first part of the book. In the second, the focus turns to the reaction against the artistes-decorateurs by the champions of modernism. In France, the designs of Sonia Delaunay, Eileen Gray and Jean Lurcat evoked collage and Cubism; the Bauhaus and Scandinavia provided different influences. The fashion for abstract and modernist rugs was further stimulated by limited editions of rugs woven from works by such artists as Picasso, Klee and Miro, while in the USA, designers developed a style that was distinctly American." "This visual feast, of appeal not only to carpet collectors and textile specialists but to anyone with an interest in 20th-century design, ranges from the supremely imaginative achievements of Paul Poiret's unique weaving studio, the Ecole Martine, to the Scandinavian folk traditions of Marta Maas-Fjetterstrom, the innovations of Frank Lloyd Wright and Donald Deskey in the USA and Gunta Stolzl's handwoven carpets in Germany. The book's invaluable reference section includes detailed information on artists, manufacturers and retailers, their signatures and monograms, and a glossary and bibliography." --Book Jacket.

*Les codes annotés...* Oxbow Books

Presented in conjunction with the September 2000 exhibition at the Metropolitan Museum, this volume presents the complex story of the proliferation of the arts in New York and the evolution of an increasingly discerning audience for those arts during the antebellum period. Thirteen essays by noted specialists bring new research and insights to bear on a broad range of subjects that offer both historical and cultural contexts and explore the city's development as a nexus for the marketing and display of art, as well as private collecting; landscape painting viewed against the background of tourism; new departures in sculpture, architecture, and printmaking; the birth of photography; New York as a fashion center; shopping for home decorations; changing styles in furniture; and the evolution of the ceramics, glass, and silver

industries. The 300-plus works in the exhibition and comparative material are extensively illustrated in color and bandw. Oversize: 9.25x12.25". Annotation copyrighted by Book News Inc., Portland, OR

*Dictionnaire général et raisonné de législation, de doctrine et de jurisprudence en matière civile, commerciale, criminelle, administrative et de droit public.* Metropolitan Museum of Art The diverse papers in this volume, published in honour of Professor de Balbin, cover a wide variety of the decorated caves which traditionally defined Palaeolithic art, as well as the open-air art of the period, a subject in which he has done pioneering work at Siega Verde and elsewhere.

**Art Index** Chronicle Books

The Prehistoric Rock Art of Portugal presents significant interpretive perspectives in Portuguese rock art research and offers an excellent representation of core rock art areas, along with current thinking and interpretations. The various chapters deliver a personal approach to the many issues, themes and approaches that are embedded within the rock art of the outpost of western Atlantic Europe. Ethnographical perspectives have often dominated the study of rock art but unlike other well-studied regions, the western Iberian Peninsula is absent of an ethnographical or ethno-historical past and therefore the production of rock art can only be archaeologically assessed. Thus, the work promotes interpretive perspectives on Portuguese rock art, illustrating the richness, chronology and context of these unique artistic expressions and explores the variability of rock art imagery and the diversity of landscapes and social contexts in which it was produced. Although focusing on Portuguese rock art the book includes a number of universal themes that will appeal to a broad range of scholars researching in archaeology and anthropology, history of art, as well as professionals engaged in rock art heritage and conservation.

*Catalogue of the Books Relating to Architecture, Construction and Decoration in the Public Library of the City of Boston, November 1, 1894, with an Appendix* Oxbow Books

This is the third in the five-yearly series of surveys of what is happening in rock art studies around the world. As always, the texts reflect something of the great differences in approach and emphasis that exist in different regions. The volume presents examples from Europe, Asia, Africa, and the New World. During the period in question, 1999 to 2004, there have been few major events, although in the field of Pleistocene art many new discoveries have been made, and a new country added to the select list of those with Ice Age cave art. Some regions such as North Africa and the former USSR have seen a tremendous amount of activity, focusing not only on recording but also on

chronology, and the conservation of sites. With the global increase of tourism, the management of rock art sites that are accessible to the public is a theme of ever-growing importance. *The Prehistoric Rock Art of Portugal* Taylor & Francis Vols. for 1908-23 include: Bulletin bibliographique and Bulletin des sommaires.

**European Furniture in The Metropolitan Museum of Art** Getty Publications

This book explores the beginnings of the interior design profession in nineteenth-century France. Drawing on a wealth of visual sources, from collecting and advice manuals to pattern books and department store catalogues, it demonstrates how new forms of print media were used to 'sell' the idea of the unified interior as a total work of art, enabling the profession of interior designer to take shape. In observing the dependence of the trades on the artistic and public visual appeal of their work, the book establishes crucial links between the fields of art history, material and visual culture, and design history.

**The Studio** Bloomsbury Publishing USA

Filled with hundreds of gorgeous examples, this book is a comprehensive study of European and American carpets and rugs from the Middle Ages to the present day. The rich and inventive tradition of European and American carpets continues to inspire artists, designers, and decorators, while collectors and historians increasingly value carpets as important works of art. In this comprehensive volume, Sarah Sherrill examines Western carpet design and production from the Middle Ages to the present, in styles that range from magnificent palatial creations to delightful folk designs. With hundreds of dazzling illustrations, Sherrill's authoritative text includes chapters on Moorish weavers and the golden age of carpets in Spain; the exquisite carpets of the Savonnerie, Aubusson, and Beauvais in France; productions from Moorfields, Exeter, and Axminster in England; the intriguing but little-studied rugs of Eastern European countries; the charming and resourceful rugs of America; and an important chapter on modern designs that offers an extensive survey of rugs created by leading artists and architects of the nineteenth and twentieth centuries. Sherrill's stimulating text, based on years of research, brims with interesting new findings, not only on the history and design of these works, but also technological developments that had an often unrecognized effect on rug design and production. Supplementing the hundreds of reproductions of carpets are many views of the lavish rooms for which they were designed, as well as brilliant watercolor carpet designs, technical drawings clarifying weave and knot structures, and maps, making this an indispensable resource for historians, collectors, and anyone interested in beautiful furnishings and textiles. Sarah B. Sherrill,

an authority on Western and Eastern carpets and rugs, has published many articles on the subject over the last two decades. She is on the faculty of The Bard Graduate Center for Studies in the Decorative Arts in New York and has taught in the graduate program in the history of decorative arts at the Cooper-Hewitt, National Design Museum/Parsons School of Design in New York. She is editor in chief of The Bard Graduate Center's journal *Studies in the Decorative Arts* and was an editor for over twenty years at the magazine *Antiques*. 400 illustrations

[Original Index to Art Periodicals](#) Oxbow Books

Western Iberia has one of the richest inventories of Neolithic chambered tombs in Atlantic Europe, with particular concentrations in Galicia, northern Portugal and the Alentejo. Less well known is the major concentration of tombs along the Tagus valley, straddling the Portuguese-Spanish frontier. Within this cluster is the Anta da Lajinha, a small megalithic tomb in the hill-country north of the River Tagus. Badly damaged by forest fire and stone removal, it was the subject of joint British-Portuguese excavations in 2006-2008, accompanied by environmental investigations and OSL dating. This volume takes the recent excavations at Lajinha and the adjacent site of Cabeço dos Pendentes as the starting point for a broader consideration of the megalithic tombs of western Iberia. Key themes addressed are relevant to megalithic tombs more generally, including landscape, chronology, settlement and interregional relationships. Over what period of time were these tombs built and used? Do they form a horizon of intensive monument construction, or were the tombs the product of a persistent, long-lived tradition? How do they relate to the famous rock art of the Tagus valley, and to the cave burials and open-air settlements of the region, in terms of chronology and landscape? A final section considers the Iberian tombs within the broader family of west European megalithic monuments, focusing on chronologies, parallels and patterns of contact. Did the Iberian tombs emerge through connections with older established megalithic traditions in other regions such as Brittany, or were they the outcome of more general processes operating among Atlantic Neolithic societies?

**Les codes annotés de Sirey** Manchester University Press

An extremely rich Belgian collection of Art Nouveau articles is behind the adventure leading to the conceiving of this book. Michel Draguet, in eight reference-filled chapters, guides the reader through the period between the end of the last century and the beginning of the present one, the herald of deep changes inspiring an art which, stemming from the symbolist and decadent instances, unfolds like a page of literature. The articles of applied arts figuring in the book have the flavor of the poetry of Baudelaire and Mallarmé, recall the microcosm of Proustian interiors and take us back to an atmosphere steeped in the contributions of several arts, from dance to painting and sculpture, wherein the search for new techniques clearly does not play merely a minor role. Between literature and industry, a

portent of the new century striding in, "Treasures of Art Nouveau" gives us back the savor of a world fully aware of the winds of change. Michel Draguet, Doctor in Philosophy and Literature and Agrégé in Philosophy and Literature. Professor at the Université libre de Brussels and qualified researcher at the Fonds National de la Recherche Scientifique. Expert in the history of turn-of-the-century painting. Curator of several exhibitions and author and co-author of books, among which: "Bruxelles fin de siècle" (Paris, Flammarion, 1994); "Khnopff ou l'ambigu poétique" (Paris, Flammarion, 1995) - The 1996 Arthur Merghelynck Award of the Royal Academy of Belgium; "Mendelson" (Brussels, 1995); "Chronologie de l'art du XXe siècle" (Paris, Flammarion, 1997) and "Rops Cabinet de dessins" (Paris, 1998). Editor of the writings on art by Baudelaire and Mallarmé.

**Rock Art Studies - News of the World Volume 3**

Archaeopress Publishing Ltd

This is the third in the five-yearly series of surveys of what is happening in rock art studies around the world. As always, the texts reflect something of the great differences in approach and emphasis that exist in different regions. The volume presents examples from Europe, Asia, Africa, and the New World. During the period in question, 1999 to 2004, there have been few major events, although in the field of Pleistocene art many new discoveries have been made, and a new country added to the select list of those with Ice Age cave art. Some regions such as North Africa and the former USSR have seen a tremendous amount of activity, focusing not only on recording but also on chronology, and the conservation of sites. With the global increase of tourism, the management of rock art sites that are accessible to the public is a theme of ever-growing importance. [Les Codes annotés de Sirey](#) Metropolitan Museum of Art J. Paul Getty had a passion for the exquisitely made furniture and decorative objects of eighteenth-century France, which he began collecting in the 1930s. Gillian Wilson, curator of decorative arts since 1971, has broadened and strengthened the collection, adding Boulle furniture, mounted oriental porcelain, tapestries, clocks, ceramics, and more. In the 1980s and 1990s the Museum continued to enlarge its decorative arts holdings, creating a European sculpture department in 1984 and adding glass, maiolica, goldsmiths' work, pietre dure, and furniture from Italy and Northern Europe. This book is a revised and expanded edition of *Decorative Arts: An Illustrated Summary Catalogue of the Collection of the J. Paul Getty Museum* (1993). In addition to more than forty recent acquisitions—among these four wall sconces from Versailles that once belonged to Marie Antoinette and an elaborate upholstered bed from the collection of Karl Lagerfeld—it includes the results of years of research. Designed for scholars, students, and devotees of the decorative arts, this volume provides a comprehensive look at the Getty's fine collection. [Art Markets, Agents and Collectors](#)

This volume includes concise, illustrated entries on the more than 450 examples of furniture, porcelain, and silver from the Museum's collection. New to this expanded edition are sections devoted to maiolica and glass. An index of previous owners and updated bibliographies are of particular help to the scholar. [Hand-list of Books on the Decorative Arts in the Reference Department ...](#)

*Art Markets, Agents and Collectors* brings together a wide variety of case studies, based on letters and detailed archival research, which nuance the history of the art market and the role of the collector within it. Using diaries, account books and other archival sources, the contributions to this volume show how agents set up networks and acquired works of art, often developing the taste and knowledge of the collectors for whom they were working. They are therefore seen as important actors in the market, having a specific role that separates them from auctioneers, dealers, museum curators or amateurs, while at the same time acknowledging and analyzing the dual positions that many held. Each chronological period is introduced by a contextual essay, written by a leading expert in the field, which sets out the art market in the period concerned and the ways in which agents functioned. This book is an invaluable tool for those needing a broader introduction to the intricate workings of the art market.

[The Art of John Cederquist](#)

This beautifully produced volume is the first to survey the Metropolitan Museum's world-renowned collection of European furniture. One hundred and three superb examples from the Museum's vast holdings are featured. They originated in workshops in England, France, Germany, Italy, the Netherlands, Austria, Russia, or Spain and date from the Renaissance to the late nineteenth century. A number of them belonged to such important historical figures as Pope Urban VIII, Louis XIV, Madame de Pompadour, and Napoleon. The selection includes chairs, tables, beds, cabinets, commodes, settees and sofas, bookcases and standing shelves, desks, fire screens, athéniennes, coffers, chests, mirrors and frames, showcases, and lighting equipment. There is also one purely decorative piece, a superb vase made for a Russian noble family who, according to one awestruck viewer, "owned all the malachite mines in the world." The makers of some of the objects are unknown, but most of the pieces can be identified by label, documentation, or style as the work of an outstanding European designer-craftsman, such as André-Charles Boulle, Thomas Chippendale, David Roentgen, or Karl Friedrich Schinkel.

*Les codes de l'empire français*

[Catalogue of Books Relating to Architecture, Construction & Decoration](#)

[Catalogue of Books Relating to Architecture](#)

**Treasures of Art Nouveau**

**Les codes annotés de Sirey, contenant toute la jurisprudence des arrêts et la doctrine des auteurs**